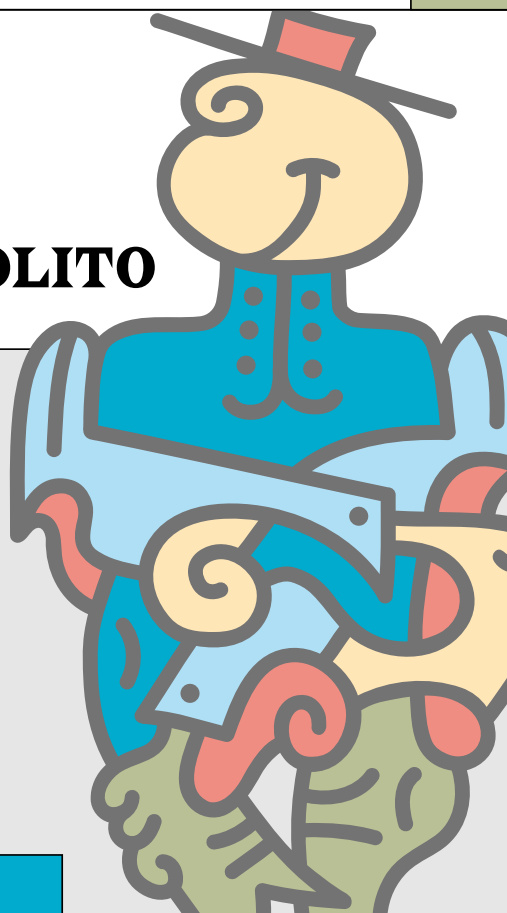


VÍCTOR CARBAJO  
**EL ESPAÑOLITO**



## PRÓLOGO

Las variaciones que presento aquí están basadas en una de las melodías más arraigadas en la cultura española: la *Marcha Real Española*; antiguamente llamada *Marcha Granadera, de Honor, Oficial o Nacional*, y en el día de escribir esta obra *Himno Nacional*.

Su historia y orígenes son muy poco conocidos, pues ni siquiera se sabe con veracidad el nombre de su compositor. Hay, entre varias, dos posibles autorías; una la atribuye al Rey de Prusia FEDERICO II EL GRANDE (1712-1786) y la otra a MANUEL ESPINOSA DE LOS MONTEROS (1729-1810).

Es sabido que FEDERICO II EL GRANDE compuso no solo marchas militares, sino también sonatas para flauta y clavecín; de hecho cuando el monarca recibió en audiencia de despedida a su vuelta a Madrid al embajador de España don PEDRO ABARCA DE BOLEA, conde de Aranda (1718-1799), le dijo estas palabras: «Tomad, señor ministro, esta marcha militar, que tenía destinada para honrar a mi persona». No tenemos constancia documental de esto, siendo la tradición lo único en que se basa esta teoría de paternidad federiquiana.

Lo que sí conocemos es un manuscrito español, de 1761, que la contiene. El título del documento es: «Libro de la Ordenanza de los Toques de Pífanos y Tambores que se tocan Nuevamente en la Ynfant<sup>a</sup> Española Compuestos por D<sup>n</sup> Manuel Espinosa 1761» y se conserva en la Sección de Música de la Biblioteca Nacional de España: «Manuel Espinosa: Libro de Toques de Pífanos y Tambores. M. 2791. Pap., 28 fols., 16,7 × 24,1 cm., 6 pautados, 1761.»; reproducimos aquí la página donde aparece la Marcha.



Como quiera que sea, el Rey de España CARLOS III firmó el 3 de septiembre de 1770 un decreto por el que esta marcha militar se declaraba la *Marcha de Honor Española*.

Esta Marcha Real ha arraigado de tal modo entre nosotros, sus notas majestuosas y sencillas son tan adecuadas a la expresión de la realeza, que ni aun en las épocas de mayores turbulencias revolucionarias pudo ser desterrada por completo, ni menos sustituida. Tanto es así que en el año 1870, cuando subió al trono AMADEO DE SABOYA, el General PRIM abrió un concurso para premiar y adoptar otro himno nacional; pero a pesar de que se presentaron 447 composiciones, ninguna obtuvo el premio.

En 1937 FRANCISCO FRANCO la declaró *Himno Nacional* por decreto, y desde entonces se usa como tal, aunque el decreto no determinaba cuál es la forma y texto que, como Himno, ha de revestir esta Marcha.

# INDEX

Var. 1. Density	1	Var. 42. El Abejorro y la Mariposa	28
Var. 2. Boogie-Boogie Claxon	1	Var. 41. Arabesque & Ahora Qué Ves	27
Var. 3. Danza Alemana	2	Var. 15. Beethoven Patético	8
Var. 4. Mozart Allegro	2	Var. 21. Blues	11
Var. 5. Giga	3	Var. 2. Boogie-Boogie Claxon	1
Var. 6. Mozart Lento	3	Var. 58. Boulez	42
Var. 7. Invención	3	Var. 20. Calypso	11
Var. 8. Polonesa Coja	4	Var. 9. Canon & Couperin	4
Var. 9. Canon & Couperin	4	Var. 29. Canon Irregular	17
Var. 10. Marcello	5	Var. 49. Canto d'Amore	34
Var. 11. Disminuidos	5	Var. 17. Clouseau	9
Var. 12. Chino	6	Var. 38. Clusters	24
Var. 13. Rock & Roll	7	Var. 54. Contrastina	40
Var. 14. Letras Danzantes	7	Var. 59. Coral & Permutaciones	43
Var. 15. Beethoven Patético	8	Var. 32. Country	19
Var. 16. Strepitoso	8	Var. 57. Cristal	42
Var. 17. Clouseau	9	Var. 37. Czerny & Bartók	23
Var. 18. Polka	9	Var. 12. Chino	6
Var. 19. Zortzico	10	Var. 3. Danza Alemana	2
Var. 20. Calypso	11	Var. 39. Danza Frigia	25
Var. 21. Blues	11	Var. 33. Debussy	20
Var. 22. Habanera Picante	12	Var. 1. Density	1
Var. 23. Ondine	13	Var. 11. Disminuidos	5
Var. 24. Motete & Gran Puerta de Kiev	13	Var. 55. Fractal	41
Var. 25. ValSchumann	14	Var. 5. Giga	3
Var. 26. Turco	14	Var. 22. Habanera Picante	12
Var. 27. Vals Brahms	15	Var. 7. Invención	3
Var. 28. Nyman	16	Var. 48. Korea	34
Var. 29. Canon Irregular	17	Var. 14. Letras Danzantes	7
Var. 30. Williams	17	Var. 10. Marcello	5
Var. 31. Rag	18	Var. 43. Menores	29
Var. 32. Country	19	Var. 51. Messiaen	38
Var. 33. Debussy	20	Var. 36. Mompou	23
Var. 34. Perotin	21	Var. 24. Motete & Gran Puerta de Kiev	13
Var. 35. Presto Volando	22	Var. 4. Mozart Allegro	2
Var. 36. Mompou	23	Var. 6. Mozart Lento	3
Var. 37. Czerny & Bartók	23	Var. 47. Nocturno	32
Var. 38. Clusters	24	Var. 28. Nyman	16
Var. 39. Danza Frigia	25	Var. 23. Ondine	13
Var. 40. Reich	26	Var. 46. Orlando di Basso	32
Var. 41. Arabesque & Ahora Qué Ves	27	Var. 60. Pasodoble	45
Var. 42. El Abejorro y la Mariposa	28	Var. 34. Perotin	21
Var. 43. Menores	29	Var. 45. Pieza Fría	31
Var. 44. Vals BeeBop	30	Var. 18. Polka	9
Var. 45. Pieza Fría	31	Var. 8. Polonesa Coja	4
Var. 46. Orlando di Basso	32	Var. 35. Presto Volando	22
Var. 47. Nocturno	32	Var. 52. Quodlibet	38
Var. 48. Korea	34	Var. 31. Rag	18
Var. 49. Canto d'Amore	34	Var. 40. Reich	26
Var. 50. Toccata	36	Var. 13. Rock & Roll	7
Var. 51. Messiaen	38	Var. 16. Strepitoso	8
Var. 52. Quodlibet	38	Var. 50. Toccata	36
Var. 53. Viejo Boyero	39	Var. 26. Turco	14
Var. 54. Contrastina	40	Var. 44. Vals BeeBop	30
Var. 55. Fractal	41	Var. 27. Vals Brahms	15
Var. 56. Webern	41	Var. 25. ValSchumann	14
Var. 57. Cristal	42	Var. 53. Viejo Boyero	39
Var. 58. Boulez	42	Var. 56. Webern	41
Var. 59. Coral & Permutaciones	43	Var. 30. Williams	17
Var. 60. Pasodoble	45	Var. 19. Zortzico	10

# EL ESPAÑOLITO

(THE LITTLE SPANIARD)

60 Variations for Piano on the "Marcha Real Española"

Var. 1. Density ♩ = 90

VÍCTOR CARBAJO

Var. 1. Density ♩ = 90

9

*p* *non legato* *f* *p* *f* *p* *f* *p*

Var. 2. Boogie-Boogie Claxon ♩ = 130

17

*mf*

21

25

29

**Var. 3. Danza Alemana (GERMAN DANCE)** ♩ = 160

33 *mp*

38

44

**Var. 4. Mozart Allegro** ♩ = 130

8  
49 *mp*  
*legato*

8  
53  
7

8  
57

8  
61  
7

**Var. 5. Giga** ♩ = 220

65 *mp*

73 *mf* *f*

This system contains measures 65 to 73 of the Giga. The key signature has one sharp (F#). The time signature is 3/8. The piece starts at measure 65 with a mezzo-piano (*mp*) dynamic. The melody in the right hand features eighth-note patterns with frequent rests. The bass line consists of eighth-note chords. At measure 73, the dynamic changes to mezzo-forte (*mf*), and the piece builds to a forte (*f*) dynamic by measure 76. The system ends with a repeat sign and a final measure in 2/4 time.

**Var. 6. Mozart Lento** ♩ = 40

81 *p*

85

This system contains measures 81 to 85 of the Lento. The key signature has one sharp (F#). The time signature is 2/4. The piece starts at measure 81 with a piano (*p*) dynamic. The right hand features a melody with eighth-note runs and slurs. The left hand plays a steady eighth-note accompaniment. Measures 84 and 85 contain a nine-measure rest, indicated by a '9' below the staff.

**Var. 7. Invención (INVENTION)** ♩ = 110

89 *mp non legato*

94

This system contains measures 89 to 94 of the Invención. The key signature has one sharp (F#). The time signature is 2/4. The piece starts at measure 89 with a mezzo-piano (*mp*) dynamic and a *non legato* articulation. The right hand features a melody with eighth-note runs and slurs. The left hand plays a steady eighth-note accompaniment. The system ends with a repeat sign and a final measure in 13/16 time.

**Var. 8. Polonesa Coja (LIMPING POLONAISE)** ♩ = 100

100 *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *D. simile*

104 *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

108 *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

112 *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

**Var. 9. Canon & Couperin** ♩ = 100

116 *mf*

122

**Var. 10. Marcello** ♩ = 40

**Var. 11. Disminuidos (DIMINISHED CHORDS)** ♩ = 110



153

158

162

*attacca*

**Var. 12. Chino (CHINESE)** ♩ = 90

166

*legato*

*p*

170

174

**Var. 13. Rock & Roll** ♩ = 120

**Var. 14. Letras Danzantes (DANCING LETTERS)** ♩ = 200

208

**Var. 15. Beethoven Patético (PATHETIC BEETHOVEN)** ♩ = 50

212 *f marcato*

220

**Var. 16. Strepitoso** ♩ = 160

228 *ff*

233

238

243

**Var. 17. Clouseau** ♩ = 80

248 *mf*

252

256

260

**Var. 18. Polka** ♩ = 150

264 *mp*

269

275

**Var. 19. Zortzico (BASQUE DANCE)** ♩ = 160

280 *mf*

284

288

292

**Var. 20. Calypso** ♩ = 100

296 *mf*

301

307

This system contains three staves of music for Var. 20. Calypso. The first staff (measures 296-300) begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is marked *mf*. The second staff (measures 301-305) continues the melody and accompaniment. The third staff (measures 306-307) concludes the section with a double bar line and repeat signs.

**Var. 21. Blues** ♩ = 70 (rubato)

312 *mf*

315

317

This system contains three staves of music for Var. 21. Blues. The first staff (measures 312-314) is in 12/8 time and marked *mf*. The second staff (measures 315-316) features triplet markings (3) over the melody. The third staff (measures 317-318) concludes the section with a double bar line and repeat signs.

Più mosso  $\text{♩} = 90$ 

320 *f*

322

Tempo primo

325

2/4

2/4

This section of the score is for a piece marked 'Più mosso' with a tempo of 90 quarter notes per minute. It consists of three systems of piano accompaniment. The first system starts at measure 320 with a forte (*f*) dynamic. The second system starts at measure 322 and includes a 'Tempo primo' marking. The third system starts at measure 325 and ends with a 2/4 time signature change. The music features complex chordal textures and melodic lines in both hands.

**Var. 22. Habanera Picante (PIQUANT AFRO-CUBAN DANCE)**  $\text{♩} = 80$ 

328 *mf*

333

339

This section of the score is for 'Var. 22. Habanera Picante', an Afro-Cuban dance piece with a tempo of 80 quarter notes per minute. It consists of three systems of piano accompaniment. The first system starts at measure 328 with a mezzo-forte (*mf*) dynamic. The second system starts at measure 333. The third system starts at measure 339. The music is characterized by a strong 2/4 time signature and features numerous triplets and syncopated rhythms typical of the habanera style.

**Var. 23. Ondine** ♩ = 60

Musical score for **Var. 23. Ondine**, measures 344 to 355. The piece is in 2/4 time with a tempo of ♩ = 60. The key signature has one flat (B-flat). The score is written for piano (p) and features a complex texture with dense chords and rapid sixteenth-note passages in the right hand, and more melodic lines in the left hand. Measure 353 is marked **f** (forte). The piece concludes with the instruction *attacca*.

**Var. 24. Motete & Gran Puerta de Kiev** (MOTET & THE GREAT GATE OF KIEV) ♩ = 70

Musical score for **Var. 24. Motete & Gran Puerta de Kiev** (MOTET & THE GREAT GATE OF KIEV), measures 357 to 365. The piece is in 2/4 time with a tempo of ♩ = 70. The key signature has one flat (B-flat). The score is written for piano (p) and features a complex texture with dense chords and rapid sixteenth-note passages in the right hand, and more melodic lines in the left hand. Measure 357 is marked **f** (forte). The piece concludes with the instruction *rit.* (ritardando).



**Var. 25. ValSchumann** (SCHUMANN WALTZ) ♩ = 160**Var. 26. Turco** (TURKISH) ♩ = 130Víctor Carbajo – *El Españolito*

394

398 *f*

404

409 *p*

412 *f*

**Var. 27. Vals Brahms (BRAHMS WALTZ)** ♩ = 140

416 *mf*

421

427

*calando*

**Var. 28. Nyman** ♩ = 70

432

*mp legato*

435

438

*mf*

441

444

### Var. 29. Canon Irregular (IRREGULAR CANON) ♩ = 90

448 *mf* *non legato* *p* *mp* *f* *mf* *mp* *p*

453

458

### Var. 30. Williams ♩ = 80

464 *f*

468

472 *p*

476

**Var. 31. Rag** ♩ = 90

480 *mp non legato* *ff* *mf*

486

491 *ff* *f*

496 *ff*

# Var. 32. Country ♩ = 100

19

501 *mf*

504

507

510 *più f*

513

516 *più f*

518

520

*calando*

**ff**

### Var. 33. Debussy ♩ = 70

523

*p legato*

525

528

530

### Var. 34. Perotin $\text{♩} = 160$



**Var. 35. Presto Volando** ♩ = 160

560 *p legato*

562

564

566 *mf*

568

570 *p*

2/4

**Var. 36. Mompou** ♩ = 100

573 *p*

579 *f*

585 *p*

*ff*

590 *ff*

6/16

6/16

Detailed description: This system contains measures 573 to 590 of Var. 36. It is in 2/4 time. Measures 573-578 are marked *p*. Measures 579-584 are marked *f*. Measures 585-589 are marked *p*. Measure 590 is marked *ff*. The piece concludes with a 6/16 time signature change.

**Var. 37. Czerny & Bartók** ♩ = 200

8

596 *mf legato*

601

Detailed description: This system contains measures 596 to 601 of Var. 37. It is in 6/16 time. Measures 596-600 are marked *mf legato*. Measure 601 is marked *mf*. A repeat sign is present at the end of measure 601.

8

607 *mp*

8

613 *f*

### Var. 38. Clusters $\text{♩} = 70$

619 *mp*

622

625 *f*

628

631 *mp*

634 *cresc.* *f*

**Var. 39. Danza Frigia (PHRYGIAN DANCE)** ♩ = 60

637 *mf*

640

643 *p* *mf* *p* *mf* *p*

646 *mf* *p* *mf*

649 *p* *mp* *p* *mf*

# **Var. 40. Reich** ♩ = 100

653 *p legato cresc. poco a poco*

656 *(cresc. poco a poco)*

659 *(cresc. poco a poco)* *f*

662 *(cresc. poco a poco)*

665 *loco* *mf subito dim.*

668 *p cresc.* *mp dim.* *pp*

**Var. 41. Arabesque & Ahora Qué Ves (ARABESQUE & WHAT DO YOU SEE)** ♩ = 100

671 *p legato*

676

681

686 *mf*

690 *dim.* *rit.*

**Var. 42. El Abejorro y la Mariposa (THE COCKCHAFER & THE BUTTERFLY)** ♩ = 180

695 *f*

700 *mp*

704

707

710 *f* *mp*

714 *f* *mp*

719 *pp* *legato* *più f dim.* *p*

724 *più f dim.* *mp*

728 *più f dim.*

731 *mf* 6 6 6

733 *più f dim.*

735 *f*



737 *più f cresc.*

739 *ff*

**Var. 44. Vals BeeBop** (BEEBOP WALTZ) ♩ = 120

741 *mf*

744

747 *f*

750 *mp*

753

756 *p*

759

760 *mf*

**Var. 45. Pieza Fría (COLD PIECE)** ♩ = 100

760 *p*

766

773

779

785

### Var. 46. Orlando di Basso ♩ = 240

792 *p cresc.*

798 *(cresc.) f dim.*

806 *(dim.) p cresc.*

812 *(cresc.) f p f*

### Var. 47. Nocturno (NOCTURNE) ♩ = 110 (rubato)

820 *p*

823

*rit.*

824

*a tempo*

*cresc.*

826

*rit.*

827

*a tempo*

*mp*

829

*mf*

*f*

*rit.*

831

*a tempo*

*dim.*

*rit.*

*quasi cadenza*

834

*p rit.*

### Var. 48. Korea ♩ = 120

836

*f*

1

1

842

1

1

849

1

1

### Var. 49. Canto d'Amore ♩ = 50 (rubato)

856

*p*

*simile*

860

*f dim.*

864 (*dim.*) *mp cresc.*

868 (*cresc.*) *mf poco a poco cresc. ed accel.*

871 (*cresc. ed accel.*) *f*

875 (*cresc. ed accel.*) *stretto*

879 *ff p a tempo*

883 *f poco a poco dim.*

887 *(poco a poco dim.)*

891 *(poco a poco dim.)*

895 *p* *pp poco rit.* *a tempo mp cresc. e rit.*

900 *(cresc. e rit.)*

8

### Var. 50. Toccata ♩ = 140

903 *p*

905

907 *cresc.*

909 *(cresc.)* *mp subito*

911

913 *f* *p*

915 *f* *p*

917 *f* *p* *f* *p* *f*



920 *p* *f* *ff*

**Var. 51. Messiaen** ♩ = 210

923 *mp* 927 931 *mf cresc.* *f* 935

**Var. 52. Quodlibet** ♩ = 80

940 *mp legato*

946

952

958

**Var. 53. Viejo Boyero (OLD COWHERD)** ♩ = 140

964

*non legato*  
*mp*

969

973

*f*

977 *mf*

981

### Var. 54. Contrastina ♩ = 60

982 *f*

986

987 *p*

991

989 *f*

993

992 *f*

996

995 *f*

1000

999 *p* *cresc.* *f*

1002 *p* *f* 1

### Var. 55. Fractal ♩ = 50

1006 *mp*

1009

1011

### Var. 56. Webern ♩ = 70

1014 *p* *mp* *p* *mp* *mf* *f* *mp* *p* *f* *mf*

1021 *mp* *p* *mf* *mp* *p* *p*

1027 *p* *mp* *mf* *f* *p* *mp* *f* *p* 1

### Var. 57. Cristal ♩ = 80

1034 *f* *p* *f* *p* *f* *p* *f* *p* *(p)* *f* *p* *f*

1036 *f* *p* *f* *p* *f* *p* *f* *p* *(p)* *f* *p* *f*

1038 *p* *f* *(f)* *p* *mf* *p* *mp* *p*

### Var. 58. Boulez ♩ = 50

1042 *ff* *f* *ff* *fff* *f*

1045 *p* *ff* *ff* *pp* (8.)

1048 *fff* *f* *pp* *f* *ff* (\*) (8.) (\*)

1050 *p* *ff* *p* *fff* *p* *f* *ff* (8.) (\*) (8.)

1052 *p* *pp* *ppp* 6 6 2/4 2/4

### Var. 59. Coral & Permutaciones (CHORAL & PERMUTATIONS) ♩ = 60

*sempre legato*

1056 *p*

1064

1. *p* 1072

2. *mp* 1079

3. *mf* 1085

1090

4. *f* 1095

1100

5

Detailed description: This page contains a piano score for measures 1072 through 1100. It is divided into four numbered sections. Section 1 (measures 1072-1078) is marked *p* and features a melody in the right hand with eighth-note patterns and chords, while the left hand plays a bass line with eighth and sixteenth notes. Section 2 (measures 1079-1084) is marked *mp* and includes triplets in the left hand. Section 3 (measures 1085-1094) is marked *mf* and features a more active right-hand melody with eighth-note runs. Section 4 (measures 1095-1100) is marked *f* and includes a quintuplet in the left hand. The score uses a variety of musical notations including slurs, ties, and dynamic markings.

1105

*calando*

**Var. 60. Pasodoble (SPANISH TWO-STEP DANCE)** ♩ = 120

1112

*f*

1117

*mf*

5

1123

5 5 3

1128

5 5 5 5

1133

5

*f*

3



1138

1143

1149

1154

1158

1162

1168

1173

1177

1182

1187

1192

1197

5 *f* 3

1202

5 5 5

1206

*mf* 5

1211

5 5 3

1216

*p*

1220

*mf* 3

1225 *f* 3

1231 5 5 5

1235 *mf* 5

1240 *p* 5 8

1244 *f* *mf*

1249 *f* *mf* 5

The musical score is for a piano piece in B-flat major (three flats) and 3/4 time. It consists of six systems of staves, each with a treble and bass clef. The key signature is B-flat major. The score includes various musical notations such as chords, single notes, and rests. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). Fingerings are indicated by numbers 1-5. A triplet of eighth notes is marked with a '3' in measure 1225. A measure rest of 8 measures is indicated by a dashed line and the number '8' in measure 1240. The piece concludes with a repeat sign in measure 1249.

1253 *f* *mf* *p*

1257 *f*

1260 *p* *f*

1263 *p* *f* *mf*

1267 *p*

1271 *mf* *p* *mf*

The musical score consists of six systems of piano notation, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The time signature changes from 3/4 to 2/4 and back to 3/4. The score includes various dynamic markings: *f* (forte), *mf* (mezzo-forte), and *p* (piano). Fingerings are indicated by numbers 1-5. Slurs and ties are used to connect notes across measures. The notation includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

1275

*p* *mf* *p* *mf* *p*

1278

*mf* *p* 1 *f* 3

1283

1288

1292

1298

*ff* 2 *fff* FIN